



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Continued from page 166.

to this melody accompanying on the first violin—



and the sustained notes of the other instruments as well as the voices render this piece of melodious contrast very pleasing. One easily recognizes in it the author of the charming choruses in *Figaro*. The *Agnus Dei* has no uncommon features for Mozart, who concludes his work with a repetition of the Hosanna chorus to the words 'Dona nobis.'

In the score of the Ninth Mass there is likewise no indication of a figured bass or of organ accompaniment which may account for the nice finishing of the parts. Mr. Novello, foreseeing that the work would please, has added a viola part to complete the quartet of stringed instruments, which, when there are no horns, will be found useful. When however the work can be produced in its original completeness we should much prefer it, being opposed in theory to the modern system of additional accompaniments, which, however skilfully or judiciously performed, always to a certain degree alter the plan and corrupt the integrity of a work. In some modern things of importance—even in operas of Mozart and overtures of Beethoven, the original scores have received additions for the sake of creating *effect*, proving how a well-meant design in its origin may become an evil of magnitude when it receives countenance from current and ordinary practice. Both Mendelssohn and Berlioz have strongly questioned the right of any musician to retouch the works of another musician.

Yet the difference is great between altering a work gratuitously for the public without responsibility of authorship or notice to hearers, and an addition made to supply a want, with the name of the writer attached to it, and which can be received or omitted at pleasure.

To be continued.

#### TO CORRESPONDENTS.

J. B., St. Feock, Truro.—Your letter, which is on business, should be addressed to our publisher, who will doubtless attend to it.

Clericus, Hinckley.—See answer to J. B.

The Musical Times is sent to all Mechanics' Literary Institutions, Lyceums, Athenæums, in the reading rooms of which it is generally filed.

Diapason is thanked.

A Subscriber from the beginning.—A Master competent to answer your queries would charge 10s. 6d. per lesson, he could hardly do so in fewer than four lessons; it is therefore unreasonable in you to ask this information in addition to what you have received for three-halfpence a month, for which you have "subscribed from the beginning."

A. S.—The Decani side in the Cathedral is the left, and is so called from the Dean sitting on that side—the opposite is called the Cantoris.

D.—In the Single Choruses in "Israel in Egypt," both sides should sing together.

W. Jackson, Bradford.—We have not had time to refer to our Musical Library for the purpose of satisfying our correspondent on the little matters touched upon in his letter. His interest in the Old English Song Writers, especially the class he refers to, probably exceed our own: we shall nevertheless take an opportunity of placing the subject on a firm basis, for the benefit of posterity, promising that errors in Christian Names, in a publication written one day and issued the next, are not always to be guarded against.

King's Lynn.—The information sent was too late for our present publication.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber objects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

#### Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The first concert of this society was held on the 14th. In the construction of the programme we discover a laudable desire to introduce new works to the subscribers. The rigid adherence to the old school of music having been long a source of complaint to the best friends of this highly-reputed society, we regard the change as a very great improvement. A new symphony by Gade, a friend of the late lamented Mendelssohn, whose good opinion he had ensured by originality of conception and by the skilful treatment of his subjects. In the symphony to which we have alluded these characteristics are certainly prominent. There are also a pleasant flow of melody and a graceful style of instrumentation present in the work, which will recommend it no less to the general ear than to the profession. Beethoven's overture in C, the "Eroica" Symphony, and Spohr's overture to the *Bergeist*, were played with the well-known ability of this band. Mrs. F. B. Jewson played a concerto on the pianoforte; Mr. Lucas, Mr. Hancock, and Mr. Howell played Corelli's trio, and Madame Castellan and Miss Dolby sustained the vocal burthen. The concert was, as usual, well attended.

NEW PHILHARMONIC SOCIETY.—This new institution commenced its second season on the 16th. Since last year, Mr. Beale has retired from the management, and Hector Berlioz is no longer the conductor: Herr Lindpainter has succeeded to the post of the latter; Mr. Willy is the leader, vice Sivori. The overture to *Egmont*, the Prisoners' Chorus from *Fidelio*, and the Dervishes' Chorus from the *Ruins of Athens*, Mendelssohn's Scottish Symphony, and Beethoven's concerto in C minor, played by Madlle. Clauss, the chorus from Gluck's *Iphigenia*, Mendelssohn's *Athalie*, and Weber's *Kampf und Sieg*, written in 1825, to celebrate the battle of Waterloo, were included in the selection.

THE HARMONIC UNION.—The *Messiah*, under the direction of Mr. Benedict, brought a large assembly together in Exeter Hall. Mr. Benedict's admirable orchestra—such as is seldom heard within these walls—gave fine effect to the accompaniments of the oratorio—the principal instrumentalists being selected from the bands of the Royal Italian Opera and Philharmonic Societies, without the admixture of materials which, while it strengthens in power, weakens in effect, rendered the performance one of considerable merit in the estimation of the lovers of the higher kind of art. The solo vocalists were

Mr. Sims Reeves, Mr. Lawler, and Mr. H. Phillips. The choruses were sung in a manner that cannot be too highly praised—they appeared to come from the heart as well as the lips of those engaged in the performance. On the 7th Mendelssohn's *Elijah* was introduced to the subscribers. The hall was crowded in every part. The strength of the executive part of the oratorio lay rather in the concerted than the solo parts; the orchestra and chorus were in every respect equal to their task, but some of the solo singers fell short of the requirements of the music. Mr. Sims Reeves and Miss Dolby must, however, be exempted from the censure implied by this remark. Some of the vocal pieces were encoired—that, to performers, encouraging practice being permitted at these concerts. The choruses were given with extraordinary precision and effect. The days for the production of Mr. Pierson's *Jerusalem* have not yet been definitely fixed.

**ROYAL SOCIETY OF MUSICIANS.**—The 115th anniversary festival of this institution was held on the 8th, when the attendance of its friends was more numerous than has been remembered for many years. We placed the objects of the society before our readers in the last number, on the occasion of reporting the annual meeting of the society. Benjamin Bond Cabbell, Esq., M.P., occupied the chair. The chairman proposed the usual routine of toasts, and a financial statement was made by Mr. Rovedino, which showed on the credit side the sum of £2,920 3s. 6d., and on the other side £2,637 3s. 1d., leaving a balance in favour of the society of £283 0s. 5d., to be placed in the hands of the trustees for investment. The musical part of the festival was sustained by Mesdames Weiss and Ferrari, Misses Birch, Williams, and Fitzwilliam, Messrs. Donald King, Benson, Ferrari, Gear, &c. Miss Kate Loder, Miss Anderson, Signori Piatti and Bottesini were the instrumental performers. The collection at the table amounted to £250.

**THE ROYAL ACADEMY OF MUSIC.**—The first concert given by this institution for the display of the progress made by the students, was celebrated on the 19th instant, in the presence of a crowded audience. The new works by the students evinced considerable promise, and those who were called upon to act as executants acquitted themselves most creditably. Mr. Lucas acted as conductor. We shall take an opportunity during the series of bringing these performances more prominently under the notice of our readers.

**SACRED HARMONIC SOCIETY.**—This society gave its customary performance of the *Messiah* in Passion week, on the 23rd, in the presence of a large audience. The vocal performers were Miss L. Pyne, Miss Dolby, Mr. Benson, Mr. Weiss, and Herr Formes, the latter of whom made his first appearance in England for the season. The oratorio was given throughout with completeness and effect; the vocal parts being exceedingly well treated. Mr. Benson, though an inadequate substitute for Mr. Reeves, especially as to power, gave evidence of correctness of feeling in his delivery of the tenor music.

**MOTETT SOCIETY.**—This society, which for some years has been inactive, has lately been revived, under most favourable auspices, and has been meeting for frequent practice—a more important gathering of the members will take place on the 7th of April, when several of the pieces from their publications will be sang by a large choir.

**MR. STERNDALÉ BENNETT'S SOIREEES.**—Mr. Bennett is proverbially one of the most distinguished composers—as a purely English writer of classical music he has long held a very high position; his programme, like a well selected cabinet of gems, usually displays works of interest to the connoisseur in musical art—his choice of music is always well balanced by the executants appointed to interpret it. On the occasion of his first soirée at the

Hanover-square Rooms, Mozart's quintett in E flat, Bach's sonata in E minor, a sonata by Mr. Bennett for piano and violoncello, Beethoven's sonata in F, and some charming compositions by Mendelssohn and the benéficiaire himself, were performed by Messrs. Bennett, Molique, Piatti, Williams, Nicholson, Harper, and Baumann, with Miss Dolby as vocalist. As a pianist of the best school, Mr. Bennett may be considered without a superior—the fine perception he evinces of the real and most elevated beauties of the art, usually brings together at his annual series of concerts, a crowded and appreciating audience. His succeeding soirées have been equally worthy of eulogy.

**MR. LINDSAY SLOPER'S SOIREEES.**—The patronage which the soirées of Mr. Sloper, like those of Mr. Bennett receive, cannot be regarded in any other light than that of evidencing a progress in the taste of the public for the more refined and intellectual in the art of music. As a performer, Mr. Sloper is entitled to very high considerations. His aim in the preparation of his programme is to elevate the taste, and appeal to the judgment of his audience. His first soirée, held at the new Beethoven Rooms, was eminently characteristic of this assertion, while he evidently studied so to vary his selection, that the attention of his audience was ensured throughout the evening; in conjunction with Mr. Benedict, he performed some variations by Schubert on a theme in A flat, and also some of his own compositions of high merit. He was assisted by Messrs. Dando and Piatti, and Miss Ransford. Mr. Sloper's second and third soirées have each been of the same character.

**MR. CHARLES SALAMAN'S SOIREEES.**—The second soirée took place on the 17th, at the New Beethoven Rooms, when a programme of a highly attractive nature was presented to his patrons, by Mr. C. Salaman. Amongst the instrumental performers were Messrs. Sainton, R. Blagrove, and Hancock—the vocalists were Miss Messent, Mr. F. Bodda, and Mr. A. Pierre. The last soirée will take place at the beginning of this month (April).

**NEW ORGAN.**—Messrs. Hill and Co. are building an organ for the Royal Panopticon of Science and Art, in Leicester-square, which will be by far the largest instrument of the kind in the metropolis—it consists of four manuals each from CC to A in alt, and a pedal organ from CCC to F, a range of thirty notes; it will contain all the modern improvements of the science of organ building.

**SHAFTESBURY HALL, ALDERSGATE STREET.**—A concert was given in this hall on the 15th of March, under the direction of Mr. Essex—the performance consisted principally of part-music, which was creditably interpreted by the society.

**OBITUARY.**—We have to record the demise, on the 2nd, of Mr. CHARLES J. GRIESBACH, well known as a piano-forte player, and teacher of that instrument. Mr. SPORLE's death is also announced by our contemporaries—he was principally known as a dinner singer, and also as a composer of a light style of legendary ballad, which obtained some popularity. Mr. JOHN ROE, a singer of some mark, besides a writer of a song or two for Mr. John Parry, recently departed from amongst us. Mr. Roe had been for some time in a declining state of health, his malady being consumption.

**BARNET.**—On the 23rd of February a concert of sacred music was given at the Town Hall, for the benefit of the Building Fund of the Barnet Institute, the principal singers being Mrs. J. Roe, Mrs. W. Dixon, and Messrs. J. and G. Brooks. The programme was judiciously selected from the works of Handel, Mozart, Mendelssohn, &c., and the concert gave great satisfaction. Mrs. Dixon sang "Ere infancy's bud had expanded," with great effect, and Mrs. Roe was encoired in Handel's "Angels ever bright and fair." The chorus singers were mostly

amateurs residing in the neighbourhood. Mr. J. Brooks presided at the organ with great ability, and between the parts performed a duet with his brother, Mr. G. Brooks.

DURHAM.—The labours of the University College Choral Society having come to their annual close, the report of the committee shows that great progress has been made in the style of performance. The society has given weekly concerts, consisting of the best glees and madrigals; and a most successful public concert, attended by 600 people, at which Romberg's *Lay of the Bell* was performed entire. The whole reflects great credit on the University, and the spirited exertions and musical skill of Mr. Matthew Brown, the conductor.

PORTSMOUTH.—The musical association gave a vocal and instrumental concert on the 24th February, under distinguished patronage. Mr. Smalley led the band, and Mr. H. Jones officiated as conductor.

NORWICH.—We had the pleasure of being present at the 25th concert of the Philharmonic Society on the 2nd March, the first of the present season. The programme was very attractive and popular, containing selections from Haydn, Beethoven, Handel, Spohr, Pierson, Balfe, Donizetti, &c., &c. The concert was well attended, notwithstanding the extreme severity of the weather. One of Haydn's sinfonias, at the opening of the first part, was very splendidly played, especially the last two or three movements. It was difficult to imagine ourselves listening to the efforts of amateurs. Mr. Mann's voice is well enough adapted for Macfarren's song on the death of Wellington, but there is little to admire either in the music or the words. He made the most of it. It is not usual (and, if in a hostile spirit, unfair) to criticise the performances of amateurs; but we cannot refrain from noticing the correctness with which the trombone passage at the commencement of Mr. Pierson's difficult but beautiful overture to *Jerusalem* was played. The execution of the entire overture was one of the gems of the evening; full as it is of elaborate passages, the band was well up in every movement. The singing of Pierson's song, "Oh wert thou in the chilly blast," by Mr. Mann, was in the purest style, and the sentiment was very feelingly and forcibly portrayed. It deserved an encore, and received one. Mr. Harcourt's finished accompaniment on the piano was deserving of all praise for its exquisite brilliancy of touch. The "Blind Girl's Song," by a lady amateur, was also encored, although perhaps there was less merit in it than in the parts taken by the same lady in Handel's selection from Milton's *L'Allegro*. We congratulate the society upon its manifest and progressive improvement, and hope the pleasure of Wednesday evening will have many repetitions.—*Norwich Paper*.

HUDDERSFIELD.—Mendelssohn's popular oratorio of *Elijah* was performed on the 3rd, in the Philosophical Hall, by one of the most efficient choirs that we have heard in Huddersfield. The band and chorus consisted of about eighty performers, selected from London, Leeds, Bradford, Halifax, Dewsbury, Huddersfield, &c.; leader, Mr. Haddock; conductor, Mr. S. Burton, organist at the Parish Church, Leeds. The principal vocalists were Mrs. Sunderland, Mrs. L. Peace; Masters Ramsden, Naylor, and Appleyard; Mr. G. Milnes, Mr. Perring, Mr. Newsome, and Mr. Hinchcliffe.—The concert recently held in the Town Hall, on behalf of the funds for the erection of the intended Dispensary, was largely attended, and passed off remarkably well. Mrs. Sunderland and the members of the Huddersfield Glee and Amateur Clubs, who gratuitously gave their services on the occasion, were warmly applauded, and received a unanimous vote of thanks. We understand the proceeds, after deducting the necessary expenses, amount to a handsome sum.

EDENFIELD.—The Edenfield Glee Society gave their first concert in the National School on the 9th inst, in the presence of a large assembly of the nobility and gentry of the neighbourhood. The glees were principally taken from the *Musical Times* and Novello's *Glee Hive*. Mr. James Heys presided at the pianoforte, and played with his accustomed good grace and ease throughout the evening.—(From a Correspondent.)

CARDIFF.—The Cardiff Classical Harmonists' Society assembled at the New Town Hall on the 8th instant. Several glees and madrigals, under the direction of Mr. J. H. Righton, were performed with effect.

GLASGOW.—The annual soirée, concert, and ball, in connexion with the Caledonian Railway Library, was held on Tuesday night in the City Hall—Robert Sinclair, Esq., in the chair. The attendance was numerous. The songs for the occasion, with an exception or two, were decided favorites, and were well received. "The death of Nelson," by Mr. Locke, with "Ilka blade o' grass," by Mr. Simpson, were amongst the number. The ball followed the musical entertainment. — The committee of the subscription concerts announced a *monstre* concert to take place on the 4th, in the City Hall, for the benefit of the charitable institutions of the city. The usual orchestra was augmented by the bands of the 82d regiment and veteran battalion, assisted by a chorus of 200 members of the Harmonic Society.

MR. SIMS REEVES has recently presented to Mr. Costa a valuable orchestral baton, made of ivory, and mounted with gold.

MOZART'S OLD HARPSICHORD, offered for sale at Weimar, has been purchased by Franz Listz. The instrument played on by Beethoven is also in the possession of the celebrated pianist.

M. GRISAR'S *Les Amours du Diable*, a grand fancy opera, which has been produced at the Théâtre Lyrique, is found by the French critics very weak music. We long ago made a similar discovery with regard to its composer's *Les Porcherons*,—an opera which they profess to favour.

THE TWO ITALIAN OPERA HOUSES.—"Our obstinate (and, it may be, romantic) disbelief in the utter and final closing of any theatre (says the *Athenæum*), is curiously confirmed by the reports wandering 'about town' concerning Her Majesty's Theatre. Day after day do we read the advertisement of the sale of the properties, library, &c.;—contemporaneously with which we have been told, on fair authority, of a *corps de ballet* engaged in Paris,—and informed, on warrant less precise, that Signor Puzzi is about to enter on the management, and Signor Schira as his musical director. But this is not all the comedy at present current, during a period when (it may be recollected) singers are scarce, and composers scarcer; and when our public is tired of dear entertainments, even though boxes are given about gratis by the score. There is absolutely a talk of a third Opera-house on a grand scale—as site for which King-street, St. James's, has been mentioned. It is reported, on good authority, that Mr. Gye has come to terms with Madame Viardot. He is said by our contemporaries to have engaged Mlle. Donzelli; also Signor Lucchesi as tenor (we suppose for the opening of his season). M. Zelger, too, is said to be re-engaged. Mr. Harris returns to Covent Garden as stage director, and Mr. Beverley replaces Mr. Grieve as scene-painter." Mr. Costa still retains his post as musical director and composer: Grisi, Castellan, and Julienne, Mario, Tamberlik, Ronconi, Fornes, are also re-engaged, and Belletti has been added to the baritone force. Madlle. Didier is to be the contralto, and *Masaniello* the opening opera. The rumoured engagement of Madlle. Wagner is not to be relied upon.

HERR HILDEBRAND ROMBERG has just arrived in London from the Continent.

CANTERBURY.—CONCERTS FOR THE PEOPLE.—Weekly concerts have taken place under the patronage and in the presence of the Mayor, the gentry and clergy of the city and neighbourhood; the object being to give the people an opportunity of hearing good music at a cheap rate—an opportunity of which large and highly respectable audiences every night have availed themselves.

AMSTERDAM.—A project is rumoured to be on foot here for building a theatre, with galleries and a bazaar attached, the cost of which will exceed £24,000.

BATAVIA.—At Socrabaja a Philharmonic Society has been formed. A correspondent informs us that it already consists of nearly 500 members. The works to be performed will be selected from those of Handel, Haydn, Mozart, Beethoven, Palestrina, and Lasso.

PARIS.—Verdi's new opera, recently produced at the Fenice Theatre in Venice, is admittedly a failure, and none seems better acquainted with its non-success than the composer himself: he frankly avows the fact in a letter which has just appeared in the *Gazetta Musicale de Milano*.

MADRID.—Meyerbeer's opera, *Robert the Devil*, has been drawing crowded houses. The *Heraldo* speaks in high praise of both singing and acting of Madame Clara Novello, Signori Selva and Roppa. Her Majesty the Queen of Spain is to honour the performance with her presence on an early day.

MADAME CLARA NOVELLO is expected to arrive in England about the 7th of April.

DUSSELDORF.—The Middle Rhine festival, which takes place this year at Dusseldorf, will be held at the usual period of Whitsuntide, under the direction of Professor Schumann. The committee have offered an engagement to Madame Clara Novello. The proposed music is Bach's Passion Music, Beethoven's 9th Symphony, and a new work by Professor Schumann.

FRIEBERG.—Mr. W. Jackson's beautiful glee, the "Sisters of the Sea," has been sung here in several private circles, with the greatest approbation. For private use the words have been translated into German.

THE ENGLISH GLEE AND MADRIGAL UNION have received an invitation to Paris; the members intend to give concerts there in the Spring.

HER MAJESTY'S THEATRE.—The properties, &c., of this lyrical establishment, have all been submitted to auction—the prices realized being almost of a nominal character.

## ADVERTISEMENTS.

TO LITERARY INSTITUTIONS—Subjects of Mr.

### COWDEN CLARKE'S LECTURES:—

On Shakespeare's Subordinate Characters	16 Lectures.
On Shakespeare's Contrasted Characters	8 "
On the Comic Writers of England	16 "
On the British Poets	4 "
On the Poets of the Elizabethan Era	3 "
Poets from Charles II. to Queen Anne	3 "
Poets of the Guelphic Era	4 "
On the Poetry in the early Prose Writers	3 "
On the Ancient Ballads	1 "
On the Sonnet Writers of England	1 "

Detailed Syllabus may be had (gratis), on application to the Office of *The Musical Times* 69, Dean-street, Soho.

## DURING THE LAST MONTH, Published by J. A. NOVELLO.

Barrow, (in F), Te Deum, Jubilate, Magnificat, and Nunc Dimittis. Vocal Score, 3s.; Separate Vocal Parts, 2s. 6d.

Croft, (in A), Te Deum, Jubilate, Kyrie eleeson, Nicene Creed. Vocal Score, 4s. 6d.; Separate Vocal Parts, 3s. 1½d.

Creighton, (in E flat), Te Deum, Jubilate, Sanctus, Kyrie eleeson, Magnificat, and Nunc Dimittis. Vocal Score, 4s. 6d.; Separate Vocal Parts, 3s. 6d.

Cooke, R., (in C), Magnificat, and Nunc Dimittis. Vocal Score, 1s. 9d.; Separate Vocal Parts, 1s. 3d.

Jackson, (of Exeter,) Service (in F.) Vocal Score, 3s. 6d.; Separate Vocal Parts, 3s.; or Singly thus:—

	Vocal Score.	Vocal Parts.
Te Deum	... I 0	... I 0
Jubilate	... 0 9	... I 0
Sanctus	... 0 9	... I 0
Kyrie eleeson	... 0 9	... I 0
Doxology	... 0 9	... I 0
Nicene Creed	... 0 9	... I 0
Cantate Domine	... I 3	... I 0
Deus Misereatur	... I 3	... I 0

Kelway, (in B minor), Magnificat and Nunc Dimittis. Vocal Score, 1s. 3d.; Separate Vocal Parts, 1s.

— (in A minor), Magnificat and Nunc Dimittis, Vocal Score, 1s.

Gear, Handel, Te Deum and Jubilate, with Ten Double Chants, 4s.

Greatheed, Let my soul bless God. Full Anthem, for the Dedication of a Church, for Eight Voices. Vocal Score, 2s. 3d.; Single Vocal Parts, 1s.

Handel's "Deborah," 8vo., uniform with Novello's other 8vo. Edition of Oratorios, will be ready on the 11th of April, price 6s. 6d.

Helmores, Rev. T.,—Accompanying Harmonies to the Brief Directory of the Plain Song, used in the Morning and Evening Prayer, Litany, and Holy Communion. Price 1s. 6d.

## HAWKINS'S HISTORY OF MUSIC.

Part VI.—Price 3s. 6d.

NOW READY, Vols. 1 to 9.

Mozart's Pianoforte Works, Edited by CIPRIANI POTTER, complete in Nine Volumes, bound in cloth, price £7. 7s.

Vol. 1.—Airs with variations	19 6
Vol. 2.—Rondos, &c.	8 6
Vol. 3.—Duets	17 0
Vol. 4.—Pianoforte Sonatas	15 0
Vol. 5.—Pianoforte Sonatas	15 0
Vol. 6.—Sonatas for Pianoforte and Violin	17 0
Vol. 7.—Sonatas for Pianoforte and Violin	17 0
Vol. 8.—Quartetts and Quintetts	15 0
Vol. 9.—Trios for Pianoforte, Violin, and Vcello.	24 0

The Work may be had in 74 Numbers, at prices varying from 1s. to 5s. each. The whole Work has been carefully revised by the Editor, and all the Volumes are now reprinted. Novello, London and New York.